

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



THE RSNO IN CONCERT

The Brunton, Musselburgh
Sun 27 Mar 2022 3.00pm

Supported by

Ambache
CHARITABLE TRUST

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Shostakovich SPECTACULAR

PTH Thu 21 Apr
EDN Fri 22 Apr
GLW Sat 23 Apr

Shostakovich Suite from *Lady Macbeth of Mtsensk*
Shostakovich Piano Concerto No2
Shostakovich Symphony No5

James Conlon Conductor
Simon Trpčeski Piano

The RSNO's performance of this concert in Perth
is kindly supported by the **Gannochy Trust**.

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

THE RSNO IN CONCERT

When a composer asks for his music to be played 'with passion and desire', you know you're in for an adventure. Pulsing with emotion and packed with unforgettable tunes, Tchaikovsky's Fifth Symphony is just about as romantic as music gets, and Kellen Gray and the RSNO will live every note. Our very own Principal Bassoon David Hubbard takes centre stage with Weber's *Andante e Rondo ungarese* and Elgar's expressive *Romance*. An afternoon of truly gorgeous music awaits!

HENSEL Overture in C Major [10']

WEBER *Andante e Rondo ungarese* Op35 [8']

ELGAR *Romance* Op62 [5']

INTERVAL

TCHAIKOVSKY Symphony No5 in E Minor Op64 [47']

Kellen Gray Conductor

David Hubbard Bassoon

Royal Scottish National Orchestra

THE BRUNTON, MUSSELBURGH

Sun 27 Mar 2022 3.00pm

If viewing these notes at the concert, please do so considerately and not during performances.

Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.

Supported by

Ambache
CHARITABLE TRUST

which raises the profile
of music by women

A close-up portrait of conductor Thomas Søndergård, a man with curly grey hair and a beard, wearing a light-colored suit jacket over a white shirt. He is holding a baton in his right hand, which is raised and slightly blurred, suggesting movement. The background is dark and out of focus.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Søndergård Conducts

ALPINE SYMPHONY

EDN Fri 29 Apr
GLA Sat 30 Apr

Jay Capper Fèin-Aithne
Alfvén Bergakungen (The Mountain King) Suite
R Strauss An Alpine Symphony
Thomas Søndergård Conductor
Musicians from **Royal Conservatoire of Scotland**

rsno.org.uk



The RSNO is supported by the
Scottish Government



Scottish Government
Riaghaltas na h-Alba
gov.scot

WELCOME



Welcome to this afternoon's concert. We are thrilled to be back at The Brunton with our Assistant Conductor Kellen Gray at the helm.

I always look forward to concerts which feature RSNO players in a solo role. Our fantastic Principal Bassoon David Hubbard takes centre stage today in music by Weber and Elgar. The bassoon isn't as well served in solo repertoire as some other wind instruments, but these two pieces are real gems and give Dave the chance to show what a lyrical and expressive instrument the bassoon can be.




































































Tchaikovsky's Fifth Symphony also features some famously beautiful, and technically taxing, bassoon solos. No audition for an orchestral principal bassoon position would be complete without at least one excerpt from Tchaikovsky Five. It's one of the most popular symphonies ever written, and with good reason: lush melodies, wonderful solo moments and a last movement to take the roof off a hall, ensure that it remains a regular part of orchestral seasons around the world.

I hope you enjoy the concert.

Alistair Mackie

CHIEF EXECUTIVE

ROYAL SCOTTISH NATIONAL ORCHESTRA

1-9									
10-18									
19-27									
28-36									
37-45									
46-54									
55-63									
64-72									
73-78									

ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Elim Chan	2
PRINCIPAL GUEST CONDUCTOR	
Neeme Järvi	3
CONDUCTOR LAUREATE	
Alexander Lazarev	4
CONDUCTOR EMERITUS	
Kellen Gray	5
ASSISTANT CONDUCTOR	
Gregory Batsleer	6
CHORUS DIRECTOR, RSNO CHORUS	
Patrick Barrett	7
CHORUS DIRECTOR, RSNO JUNIOR CHORUS	

FIRST VIOLIN

Maya Iwabuchi	8
LEADER	
Sharon Roffman	9
LEADER	
Lena Zeliszewska	10
ASSOCIATE LEADER	
Emily Davis	11
ASSOCIATE LEADER	
Tamás Fejes	12
ASSISTANT LEADER	
Patrick Curlett	13
ASSISTANT PRINCIPAL	
Caroline Parry	14
Ursula Heidecker Allen	15
Lorna Rough	16
Susannah Lowdon	17
Alan Manson	18
Elizabeth Bamping	19

SECOND VIOLIN

Xander van Vliet	20
PRINCIPAL	
Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Harriet Wilson	23
SUB PRINCIPAL	
Nigel Mason	24
Wanda Wojtasinska	25
Paul Medd	26
Anne Bünemann	27
Sophie Lang	28
Robin Wilson	29
Emily Nenniger	30

VIOLA

Tom Dunn	31
PRINCIPAL	
Asher Zaccardelli	32
ASSISTANT PRINCIPAL	
Susan Buchan	33
SUB PRINCIPAL	
Lisa Rourke	34
SUB PRINCIPAL	
David Martin	35
Nicola McWhirter	36
Claire Dunn	37
Katherine Wren	38
Maria Trittinger	39
Francesca Hunt	40

CELLO

Aleksei Kiseliov	41
PRINCIPAL	
Betsy Taylor	42
ASSOCIATE PRINCIPAL	
Kennedy Leitch	43
ASSISTANT PRINCIPAL	
Rachael Lee	44
Sarah Digger	45
Robert Anderson	46

DOUBLE BASS

Ana Cordova	47
PRINCIPAL	
Margarida Castro	48
ASSOCIATE PRINCIPAL	
Michael Rae	49
ASSISTANT PRINCIPAL	
Paul Sutherland	50
SUB PRINCIPAL	
John Clark	51
Sally Davis	52

FLUTE

Katherine Bryan	53
PRINCIPAL	
Helen Brew	54
ASSOCIATE PRINCIPAL	
Janet Richardson	55
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	56
PRINCIPAL	
Peter Dykes	57
ASSOCIATE PRINCIPAL	
Henry Clay	58
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	59
PRINCIPAL CLARINET	
Duncan Swindells	60
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	61
PRINCIPAL	
Luis Eisen	62
ASSOCIATE PRINCIPAL	
Paolo Dutto	63
PRINCIPAL CONTRABASSOON	

HORN

Christopher Gough	64
PRINCIPAL	
Alison Murray	65
ASSISTANT PRINCIPAL	
Andrew McLean	66
ASSOCIATE PRINCIPAL	
David McClenaghan	67
Martin Murphy	68
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	69
PRINCIPAL	
Marcus Pope	70
SUB PRINCIPAL	
Jason Lewis	71
ASSOCIATE PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	72
PRINCIPAL	
Lance Green	73
ASSOCIATE PRINCIPAL	
Alastair Sinclair	74
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	75
PRINCIPAL	

TIMPANI

Paul Philbert	76
PRINCIPAL	

PERCUSSION

Simon Lowdon	77
PRINCIPAL	
John Poulter	78
ASSOCIATE PRINCIPAL	

Fanny Hensel (1805-1847)

OVERTURE in C Major



FIRST PERFORMANCE

c1832

DURATION 10 minutes

Fanny Hensel, née Mendelssohn, was by all accounts no less talented than her precocious younger brother, Felix. Through their childhood in Berlin, where their parents hosted a glittering artistic salon, the two shared the finest of musical educations. Yet when Fanny was 14, their father instructed her that for a woman, music could be only an 'ornament' to domestic life.

Felix, too, discouraged Fanny from publishing her works, though he did permit some to be printed under *his* name. Fanny's husband, the artist Wilhelm Hensel, was more supportive. Each morning he would place a sheet of blank manuscript paper on her desk for her to fill with music. Some 400 opuses – songs, choral works, piano pieces, chamber music – poured from her pen. She had just found the courage to publish her music under her own name

when she died of a series of strokes, aged 41. The grief-stricken Felix suffered the same fate six months later.

The Overture in C Major is Hensel's only surviving work for orchestra alone (without singer(s)) and dates from 1830-2. It was probably written to be played in the family salon. Two years after its premiere, she conducted a second performance herself. It then lay unpublished until 1994.

'Had I not been so shy, and embarrassed with every stroke, I would have been able to conduct reasonably well,' Fanny told Felix. 'It was great fun to hear the piece for the first time in two years and find everything the way I remembered. People seemed to like it – they were very kind, praised me, criticised a few impractical passages, and will return next Saturday. Thus I took part in an unexpected pleasure.'

Enchantingly open-hearted, the Overture begins with a slow introduction in triple metre. Then a dramatic flourish on the violins propels the music into 4/4 for the *Allegro*. Its sonata structure presents an extrovert theme followed by a lyrical one, exploring both before the recapitulation.

© Jessica Duchen

Ambache
CHARITABLE TRUST

This performance of Fanny Hensel's Overture in C Major is kindly supported by the Ambache Charitable Trust, which raises the profile of music by women.

Carl Maria von Weber (1786-1826)

ANDANTE E RONDO UNGARESE Op35



FIRST PERFORMANCE
c1811

DURATION 8 minutes

In his *Andante e Rondo ungarese*, Carl Maria von Weber sought to explore the bassoon's songful capability, yet the work had nevertheless started life as a piece for viola for his brother, Fritz, in Ludwigsberg, completed on 18 October 1809. The new version, commissioned by the bassoonist of the Munich Orchestra, Georg Friedrich Brandt, followed hot on the heels of Weber's successful Bassoon Concerto of 1811.

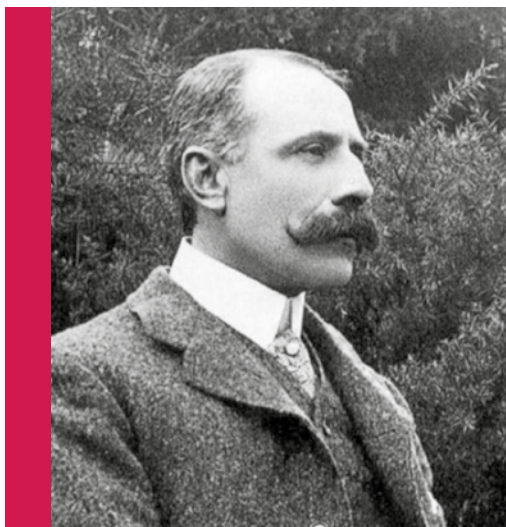
Weber came from a musical and theatrical family. His father quickly encouraged his precocious talent; thereafter, the twists and turns of his fortunes were often dramatic enough for a Dickens novel. When he composed the *Andante e Rondo ungarese* he was based in Württemberg as a private secretary to Duke Ludwig, the brother of King Frederick I. He landed in such debt that several years later he was banished. No wonder, then, that he was among the first musical proponents of the new Romanticism, putting the heart first, rather than the head.

The *Andante* is a theme with three variations in sombre yet technically showy mood; the *Rondo* is sprightly and folksy, with plenty of virtuosity for the soloist. A hint at Hungarian traditions can be found in the accented melody of the *Andante* and the earthy rhythms with which the *Rondo* bounds ahead towards its flashy coda.

© Jessica Duchon

Edward Elgar (1857-1934)

ROMANCE Op62



FIRST PERFORMANCE

Hereford, 16 February 1911

DURATION 5 minutes

While Edward Elgar is known to have been a decent violinist, it is less often acknowledged that he also played the bassoon. As a young jobbing musician in Worcestershire, he joined a local wind quintet, for which he composed a number of pieces, writing sympathetically for his instrument. The bassoon is often the sound of choice for comic effects but Elgar highlights instead its qualities as poet and singer.

Most of the *Romance* was written on 11 January 1910, at which point Elgar was also sketching out the Violin Concerto, and there's a distinct resemblance between certain elements of the works. Above all, both are melancholy, even elegiac, with wide-spanning melodies. It is not impossible that this reflected the composer's state of mind following the death of his publisher A J Jaeger (the 'Nimrod' of the *Enigma Variations*) as well as that of another friend, Basil G Nevison (who features as Variation No12).

For the Violin Concerto, Elgar was advised on technical matters by the leader of the London Symphony Orchestra, W H 'Billy' Reed, and the target performer of the *Romance* was Reed's colleague, the LSO's first bassoon Edwin F James, a good friend of Elgar's. He gave the premiere in a Herefordshire Orchestral Society concert on 16 February 1911. Elgar himself conducted.

© Jessica Duchon

DAVID HUBBARD Bassoon



David Hubbard has been the Principal Bassoon of the RSNO since 2004.

He grew up in Wiltshire, where he attended the local comprehensive school in Corsham. He went on to study music at the Royal College of Music in London, graduating in 1990. He then lived in Spain for 12 years, working initially with the Orquesta Filarmónica de Málaga and later the Real Orquesta Sinfónica de Sevilla.

David has performed as a soloist with the RSNO in Mozart's Bassoon Concerto, Vivaldi's E Minor and F Minor concertos and Michael Daugherty's *Dead Elvis*. In 2011 he premiered a new concerto, *That Blessed Wood*, written for him by Rory Boyle and commissioned by

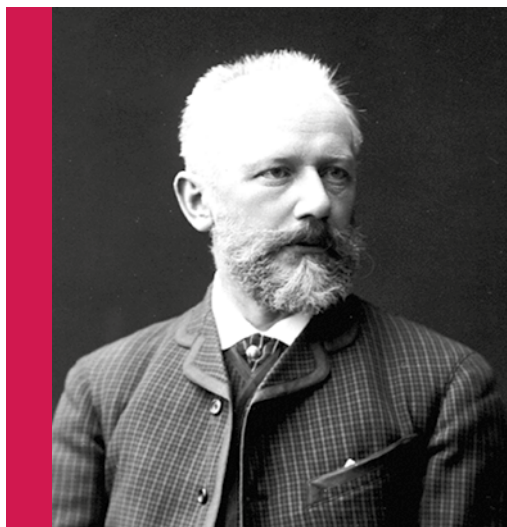
Camerata Scotland. In 2014 he recorded *Der alte Brummbär* (The Old Grumbler) with the RSNO on the album *A Festival of Fučík* conducted by Neemi Järvi for Chandos.

David has guested as principal bassoon with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Orchestra of the Royal Opera House, Covent Garden, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, The Hallé, BBC Philharmonic, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra. He is a regular participant in the RSNO chamber music series, and he also performs with other chamber ensembles such as Red Note and Nordic Viola.

David is tutor of bassoon at the Royal Conservatoire of Scotland, and at the specialist Music School of Douglas Academy. He regularly coaches the bassoon section of the National Youth Orchestra of Scotland, as well as giving masterclasses at Chetham's School of Music and Wells Cathedral School.

Pyotr Ilyich Tchaikovsky (1840-1893)

SYMPHONY No5 in E Minor Op64



FIRST PERFORMANCE

St Petersburg, 17 November 1888

DURATION 47 minutes

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso – Allegro vivace

The Fifth Symphony was composed at a time when Russian nationalism had reached fever pitch. There was constant bickering in the press over an apparent conflict between Tchaikovsky's own Muscovite school and the Kutchka (or 'Mighty Handful') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov – of St Petersburg. The latter were perceived as true patriots, proudly upholding Russia's musical heritage, whereas Tchaikovsky was dismissed as a cosmopolitan. It was Igor Stravinsky who later rebalanced the situation: 'Tchaikovsky's music,' he reasoned, 'which does not appear specifically Russian to everybody, is often more profoundly Russian than music which has long since been awarded the facile

label of "Muscovite picturesqueness". While not specifically cultivating in his art the "soul of the Russian peasant", Tchaikovsky drew unconsciously from the true, popular sources of our race.'

For many years, Tchaikovsky's three great ballet scores – *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker* – struggled to gain full acceptance due to their epic symphonic sweep, while ironically his symphonies were derided for their balletic leanings. In a 1948 essay entitled *The Art of Judging Music*, the American composer Virgil Thompson dismissed Tchaikovsky's symphonies (alongside those of Shostakovich and Sibelius) as music that 'does not fully or long occupy an adult mind'. It was left to the distinguished musicologist Hans Keller to pose the provocative question, 'Where would Mahler's and indeed Schoenberg's symphonic structures be without Tchaikovsky's many formal innovations?'

Invariably plagued by self-doubts following the completion of a new score, Tchaikovsky appears to have been exceptionally gloomy regarding the Fifth Symphony, panicking in a letter to his patron Nadezhda von Meck: 'Am I really played out as they say? Is the rehashing of old ideas and formulae all I am really capable of?' His despondency turned to paranoia following the 1888 premiere, after which he chose to interpret the rapturous standing ovation as 'motivated by my earlier work', and stupefyingly concluded that the Symphony 'didn't really please the audience'. It was only after the Symphony had been lavished with praise around the world that he grudgingly conceded to his nephew, Lev Davidov, that 'perhaps it is not so bad after all'.

The Fifth has proved the most enduringly popular of Tchaikovsky's seven symphonies (Nos 1-6 and *Manfred*). Its captivating fusion

of Germanic symphonic structure (via Schumann) and the French balletic tradition of Adam and Delibes, coupled with its indelible melodic charm, raw emotional power and overwhelming sense of a glorious triumph won in the face of extreme adversity, has guaranteed it an immortal place in the history of the genre.

Like its immediate predecessor, the Fifth Symphony's structural progress is articulated and inspired by an opening motto theme (first heard in the clarinet) symbolising Fate. In the manner of Berlioz's *Harold in Italy*, its many appearances are signalled in a way that suggests an underlying emotional narrative. This infinitely subtle technique allows Tchaikovsky to constantly reinvigorate his materials, providing the audience with a stream of apparently fresh ideas that yet possess an unerring sense of belonging together.

For example, during the slow movement the motto cries out with searing intensity towards the end, played by the brass, underpinned by thundering timpani. The clarinet steals in with the Fate motif at the close of the waltz-like third movement, and then, utterly transformed in the major key, it introduces the Finale and caps it in a blaze of overwhelming affirmation. For some commentators, this unrestrained outburst of triumphalism has an almost Shostakovich-like ring of a hollow victory about it, as though Tchaikovsky's pulverising of Fate into submission is laced with withering irony. Whatever the truth of the matter, judging by the brooding melancholy and inexorable despair of his Sixth (*Pathétique*) Symphony, the battle with his inner demons was certainly far from over.

© Julian Haylock

What was happening in 1888?

13 Jan The National Geographic Society was founded in Washington, DC

26 Jan The Lawn Tennis Association was formed, 11 years after the first Wimbledon championship

11 Apr The Concertgebouw orchestra was inaugurated in Amsterdam

8 May The International Exhibition of Science, Art and Industry opened in Glasgow's Kelvingrove Park

2 Jul About 200 women and teenaged girls at the Bryant & May match factory in Bow, London went on strike, the result of an article on their working conditions by campaigning journalist Annie Besant

1 Aug Carl Benz was issued with the first worldwide driving licence by the Grand Duchy of Baden

31 Aug The body of Mary Ann Nichols, a prostitute, was found in Whitechapel, and considered the first victim of Jack the Ripper

4 Sep George Eastman registered the trademark Kodak and received a patent for his roll-film camera

6 Nov Democratic Party incumbent Grover Cleveland lost the electoral college to Republican Benjamin Harrison, who became the 23rd US President

23 Dec During a bout of mental illness, Dutch painter Vincent van Gogh cut off part of his left ear

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SAVE THE DATE

Join us at Prestonfield House on Saturday 11 June 2022 for some Midsummer magic with the RSNO.

The Midsummer Gala Ball offers you and your guests a fabulous evening of music, dining and dancing with Scotland's National Orchestra.

For information or to reserve tickets please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

GALA BALL

Saturday 11 June 2022



PRESTONFIELD

PRESTONFIELD HOUSE EDINBURGH

KELLEN GRAY Conductor



Kellen Gray has earned a reputation as a versatile and imaginative conductor through his enthusiasm for traditional, experimental and integrated multimedia art programmes. He has been the Assistant Conductor of the RSNO since 2021 and holds the same title with the Charleston Symphony in South Carolina.

Prior to his present appointments, Kellen was a Project Inclusion Freeman Conducting Fellow, and later Assistant Conductor at the Chicago Sinfonietta under Music Director Mei-Ann Chen.

From 2014 to 2016, Kellen was Assistant Conductor at Georgia's Valdosta Symphony Orchestra under Music Director Howard Hsu, Music Director of the Valdosta Symphony Youth Orchestra and one of eight conducting fellows selected to attend North Carolina's Eastern Music Festival under the tutelage of Gerard Schwarz, Grant Cooper and José-Luis Novo.

At the 2018 League of American Orchestras conference, Kellen was a discussion panellist on the value of leadership pipelines in classical music based on diversity, inclusion and equity. At a 2017 festival celebrating the centenary of Georgia-born author Carson McCullers (1917-67), he guest-conducted a collaboration of the music of American composer David Diamond (1915-2005) and the premiere of Karen Allen's debut film *A Tree, A Rock, A Cloud*.

Kellen earned an undergraduate degree in Violin Performance and an Artist's Diploma in Orchestral Conducting from the Schwob School of Music at Columbus State University, Georgia, and a Master's degree in Orchestral Conducting from Valdosta State University.

Kellen's recent and upcoming engagements include the Pittsburgh Symphony Orchestra, English National Opera, Virginia Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, Charlotte Symphony Orchestra, Charlotte Ballet, Chicago Sinfonietta, Chicago Philharmonic, Northwest Florida Symphony Orchestra and South Carolina's Hilton Head Symphony Orchestra.

ROYAL SCOTTISH NATIONAL ORCHESTRA



Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in October 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The Orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China and Europe.

The Orchestra is joined for choral performances by the RSNO Chorus, directed by Gregory Batsleer. The RSNO Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic choruses in Britain. The Chorus has performed nearly every work in the standard choral repertoire, along with contemporary works by composers including John Adams, Howard Shore and James MacMillan.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan; two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Awards nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson) and Roussel (Denève) and the major orchestra works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss' *Ein Heldenleben*, was released in 2019.

The RSNO's pioneering learning and engagement programme, Music for Life, aims to engage the people of Scotland with music across key stages of life: Early Years, Nurseries and Schools, Teenagers and Students, Families, Accessing Lives, Working Lives and Retired and Later Life. The team is committed to placing the Orchestra at the centre of Scottish communities via workshops and annual residencies.

ON STAGE

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Patrick Curlett
Evgeny Makhtin
Susannah Lowdon
Daniel Joseph
Ursula Heidecker Allen
Eddy Betancourt
Gillian Risi
Colin McKee
Alison McIntyre

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Harriet Wilson
Paul Medd
Nigel Mason
Robin Wilson
Wanda Wojtasinska
John Robinson
Sharon Haslam

VIOLA

Tom Dunn
PRINCIPAL
Susan Buchan
Lisa Rourke
David Martin
Katherine Wren
Francesca Hunt

CELLO

Aleksei Kiseliiov
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Sarah Digger
Feargus Egan

DOUBLE BASS

Roberto Carrillo-Garcia
GUEST PRINCIPAL
Michael Rae
Piotr Hetman

FLUTE

Anthony Robb
GUEST PRINCIPAL
Robert Looman
Daniel Shao

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes

CLARINET

Adam Lee
GUEST PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

Charlotte Cox
GUEST PRINCIPAL
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Christopher Gough
PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Robert Baxter

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Lewis Bettles
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

Jonathan Gawn
GUEST PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

SCHOOL & NURSERY PROGRAMMES



YOYO & THE LITTLE AUK

Introduce children aged 3-6 to the magic of classical music with *Yoyo & The Little Auk* – an inspiring new Scottish adventure from the Royal Scottish National Orchestra, supported by Year of Stories 2022.

Yoyo & The Little Auk, narrated by actor James Cosmo (*The Chronicles of Narnia*, *Game of Thrones*, *Braveheart*), is brought to life by a world-class creative team including Scottish BAFTA-winning animator Gavin C Robinson, author Stewart Ennis and composer Euan Stevenson.

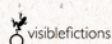
To learn more, including how to register, visit:

rsno.org.uk/project/yoyo-the-little-auk

Supported by

YEAR OF
STORIES

Created in partnership with



GASPARD'S FOXTROT

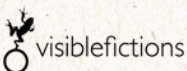
Join us for *Gaspard's Foxtrot* - the RSNO's 2022 National Schools Concert Programme - featuring a special concert film in eight languages, teaching resources and more!

Brought to life by Jonathan Dove's wonderful composition, *Gaspard the Fox's* latest adventure – which takes him through the sights, smells and sounds of London – is the perfect introduction to classical music for school children from Primary 1 up to S2 (age 5-16).

Teachers and primary schools across Scotland can register for free here:

rsno.org.uk/project/gaspard

Created in partnership with



Refuweggee
(ref-u-wee-gee)



SUPPORTING THE RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

The absence of live performance and the separation of musicians from the stage make these difficult times for all. It has reinforced for us all how vital music is in helping us overcome hardship, fear and loneliness. The creativity and dedication shown by RSNO musicians in recent months has been incredible. This is despite the pattern of our working lives being dramatically

interrupted and being separated, not just from one another, but also from our audiences and communities. I hope you will choose to support us now as we adapt and embark upon this next chapter in RSNO history.

Thank you for your support



Thomas Søndergård

MUSIC DIRECTOR, RSNO

RSNO CONDUCTORS' CIRCLE

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The relationship between the RSNO and Conductors' Circle members involves exceptional levels of access to all aspects of Orchestra life. We design bespoke private events tailored to individual interests and passions, providing insight into the artistic process and bringing our supporters further into the RSNO family. Members of the Conductors' Circle benefit from an intimate and long-lasting connection with the RSNO Artistic Team and particularly with RSNO Music Director Thomas Søndergård, Principal Guest Conductor Elim Chan and the many renowned

guest Conductors we are privileged to welcome to the RSNO each year.

The RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust
Geoff and Mary Ball
Sir Ewan and Lady Brown
Stina Bruce Jones
Ian and Evelyn Crombie
Carol Grigor and the Trustees of Dunard Fund
Gavin and Kate Gemmell
Kenneth and Julia Greig
Ms Chris Grace Hartness
Kat Heathcote and Iain Macneil
Bruce and Caroline Minto
David and Alix Stevenson
Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

For more information on Individual Giving and becoming part of the Conductors' Circle please contact Jenny McNeely at jenny.mcneely@rsno.org.uk

PATRON PROGRAMME

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

Assistant Conductor

Kellen Gray
The Solti Foundation Chair

First Violin

Maya Iwabuchi *LEADER*
Sharon Roffman *LEADER*
Dunard Fund Chair

Tamás Fejes Assistant *LEADER*
The Bill and Rosalind Gregson Chair

Patrick Curlett
ASSISTANT PRINCIPAL
The RSNO Circle Chair

Jane Reid
The James Wood Bequest Fund
Chair

Alan Manson
The Hugh and Linda Bruce-Watt
Chair

Elizabeth Bamping
The WL and Vera Heywood Chair

Second Violin

Xander van Vliet *PRINCIPAL*
The Hilda Munro Chair

Sophie Lang
The Ian and Evelyn Crombie Chair

Viola

Lisa Rourke *SUB PRINCIPAL*
The Meta Ramsay Chair

David Martin
The Miss Grace MM Mitchell
Bequest Chair

Francesca Hunt
The Rolf and Celia Thornqvist Chair

Cello

Aleksei Kiseliyov *PRINCIPAL*
The James Browning Chair

Betsy Taylor
ASSOCIATE PRINCIPAL
The Maxwell Armstrong Chair

Kennedy Leitch
ASSISTANT PRINCIPAL
The David and Anne Smith Chair

Arthur Boutiller
The Ardgowan Charitable
Trust Chair

Rachael Lee
The Christine and Arthur Hamilton
Chair

Double Bass

Ana Cordova *PRINCIPAL*
The Kate and Gavin Gemmell Chair

John Clark
The Gregor Forbes Chair

Flute

Katherine Bryan *PRINCIPAL*
The David and Anne Smith Chair

Helen Brew *ASSISTANT PRINCIPAL*
The Gordon Fraser Charitable
Trust Chair

Oboe

Adrian Wilson *PRINCIPAL*
The Hedley Wright Chair

Peter Dykes
ASSOCIATE PRINCIPAL
Witherby Publishing Group
Charitable Trust Chair

Cor Anglais

Henry Clay *PRINCIPAL*
In memory of a dear friend, Fiona H

Bassoon

David Hubbard *PRINCIPAL*
The James and Morag Anderson
Chair

Horn

Christopher Gough *PRINCIPAL*
The Springbank Distillers Chair

Alison Murray
ASSISTANT PRINCIPAL
Mr & Mrs Pierre and Alison Girard

David McClenaghan
The J & A Mitchell Chair

Trumpet

Christopher Hart *PRINCIPAL*
Ms Chris Grace Hartness

Marcus Pope *SUB PRINCIPAL*
The Nigel and Margot Russell Chair

Trombone

Dávur Juul Magnussen
PRINCIPAL
The Mitchell's Glengyle Chair

Lance Green
ASSOCIATE PRINCIPAL
The William Cadenhead Chair

Timpani

Paul Philbert
Ms Chris Grace Hartness

Percussion

John Poulter
ASSOCIATE PRINCIPAL
The Dot and Syd Taft Chair

Director of Concerts and Engagement

Bill Chandler
The James and Iris Miller Chair

We would like to acknowledge the generous contribution of Mr Hedley Wright in supporting the RSNO Chair Patron Programme.

LEARNING AND ENGAGEMENT PATRON

Our Learning and Engagement activity is structured around our Music for Life programme. From apps for babies to concerts and workshops for school children, and lunchtime concerts for older adults, the range of projects is vast. As a Patron, you will have access to our projects to bring you closer to the communities we serve across Scotland.

Learning and Engagement Patrons

Neil and Nicola Gordon
Professor Gillian Mead
Mr Maurice Taylor CBE
RSNO Principal Oboe, Adrian Wilson
Witherby Publishing Group Charitable Trust

NEW WORKS PATRON

The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk



We would like to thank all those who have donated to our new Play Your Part Appeal.
The generosity of our supporters at this time is deeply appreciated.



Musical Memories

Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Administrator, in the strictest confidence, at torran.mcewan@rsno.or.uk

To the many among you who have pledged to leave a gift already – thank you.



CHARITABLE TRUSTS AND FOUNDATIONS

Charitable trusts and foundations have a long and illustrious history of supporting the RSNO, both on the concert platform and through our Learning and Engagement programmes in the community. Grants and awards of all sizes are greatly appreciated, and range from one-off donations for specific projects through to large-scale support over a number of years, including support of the acclaimed RSNO Junior Chorus and our flagship educational project, the National Schools Concert Programme. Our 2021:22 Season of concerts and Learning and Engagement programmes is generously supported by the following trusts and foundations:

Aberdeen Endowments Trust
ABO Sirens Fund
Alexander Moncur Trust
Ambache Charitable Trust
Arnold Clark Community Fund
Balgay Children's Society
Bòrd na Gàidhlig
Castansa Trust
Creative Scotland
Cruden Foundation
David and June Gordon Memorial Trust
D'Oyly Carte Charitable Trust
Dunclay Charitable Trust
Educational Institute of Scotland
Ettrick Charitable Trust
Fenton Arts Trust
Fidelio Charitable Trust
Forteviot Charitable Trust
Gaelic Language Promotion Trust
Gannochy Trust
Garrick Charitable Trust
Glasgow Educational and Marshall Trust
Gordon & Ena Baxter Foundation
Gordon Fraser Charitable Trust
Hugh Fraser Foundation
Idlewild Trust
Inchrye Trust
James Wood Bequest Fund
Jean & Roger Miller's Charitable Trust
Jennie S Gordon Memorial Foundation
Jimmie Cairncross Charitable Trust
John Ellerman Foundation
John Mather Charitable Trust
John Scott Trust Fund
JTH Charitable Trust
Leach Family Charitable Trust
Leche Trust
Leng Charitable Trust
Maoin nan Ealan Gàidhlig
Marchus Trust
McGlashan Charitable Trust
MEB Charitable Trust
Meikle Foundation
Mickel Fund

Nancie Massey Charitable Trust
Noël Coward Foundation
Northwood Charitable Trust
P F Charitable Trust
Pump House Trust
Privy Purse Charitable Trust
PRS Foundation
Radcliffe Trust
Robertson Ness Trust
Robertson Trust
Ronald Miller Foundation
R J Larg Family Trust
Russell Trust
RVW Trust
Samuel Gardner Memorial Trust
Scott-Davidson Charitable Trust
Solti Foundation
Souter Charitable Trust
Stevenston Charitable Trust
Swinton Paterson Trust
Tay Charitable Trust
Thistle Trust
Thomson Charitable Trust
Thriplow Charitable Trust
Tillyloss Trust
Trades House of Glasgow
Vaughan Williams Charitable Trust
WA Cargill Fund
Walter Craig Charitable Trust
Walter Scott Giving Group
Wavendon Foundation
William Grant Foundation – Bellshill Local Giving Committee
William Syson Foundation
Witherby Publishing Group Charitable Trust
Zich Trust

We are also grateful to a number of trusts that wish to stay anonymous.

If you would like more information about our work and how you can make a difference, please contact Ajda Milne, Head of Trusts and Projects, at ajda.milne@rsno.org.uk

RSNO CIRCLE

The Circle is a vital part of the RSNO family. Our community of music-lovers inspire and support us. Supporting us by joining the Circle will help us to bring music to so many people, from our Learning and Engagement programmes to our brand-new digital performances. As part of our community and family, we will keep in touch with our exclusive magazine *Inner Circle*, our Circle member webpage and invitations to special events throughout the year.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Administrator, at torran.mcewan@rsno.or.uk

To all our existing Circle members, thank you. Thank you for your unwavering support that allows us to continue sharing the joy of music.

Virtuoso

Ms Catherine Y Alexander
Mrs A M Bennett
Dame Susan and Mr John Bruce
Mrs Stina Bruce-Jones
Stephen and Morny Carter
Francesca and Eoghan Contini Mackie
Sir Sandy and Lady Crombie
Gavin and Kate Gemmell
Dr M I and Mrs C R Gordon
Scott and Frieda Grier
Judith and David Halkerston
Iain MacNeil and Kat Heathcote
Miss A McGrory
Miss M Michie
Mr James Miller CBE
Meta Ramsay
Mr George Ritchie
Mr P Rollinson
Mr and Mrs W Semple
Mr Ian Taft
Claire and Mark Urquhart
Raymond and Brenda Williamson
Mr Hedley G Wright

Symphony

Mr Anderson
Mr Alan and Mrs Carolyn Bonnyman
Mr John Brownlie
Miss L Buist
Mr and Mrs J K Burleigh
Mr I Gow
Mr J D Home
Mrs J Kennedy
Mrs A Lamont
Mr I C MacNicol
Professor J and Mrs S Mavor
Mrs McQueen
Mrs A McQueen
Morag Millar
Mr Miller
Mrs A Morrison
Graham and Elizabeth Morton
Mr and Mrs David Robinson
Mr D Rogerson
Mrs Ann M Stephen
Mr Alistair M and Mrs Mandy Struthers
Mr and Mrs M Whelan

Concerto

Dr K Chapman and Ms S Adam
Mr A Alstead
Mr N Barton
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
Ms H Calvert
Mr A Campbell
Sir Graeme and Lady Catto
Mr R Cavanagh
Myk Cichla
Dr J Coleiro
Ms R Cormack
Mr and Mrs B H Cross
Christine and Jo Danbolt
Mr P Davidson
Mr J Diamond
Mr S Dunn
Mr C Ffoulkes
Mrs E Gibb
Mr and Mrs M Gilbert
Professor J R and Mrs C M Gray
Mrs S Hawthorn
Richard and Linda Holden
Mr N Jack
Mr and Mrs S G Kay
Mr and Mrs W Kean
Mrs M King
Norman and Christine Lessels
Mr D MacPherson
Mr R G Madden
Mr and Mrs Marwick
Mr S Marwick
Mr and Mrs G McAllister
Ms M McDougall
Mr Rod McLoughlin
Mrs B Morinaud
Mr A Morrison
Dr and Mrs D Mowle
Dr C C and Mr K R Parish
Mr and Mrs D Pirie
Ms A and Miss I Reeve
Miss L E Robertson
Mr D Rogerson

Ross family
Dr and Mrs G K Simpson
Mr and Mrs A Stewart
Mrs M Stirling
Mr G Stronach
Dr G R Sutherland
Mr I Szymanski
Mr and Dr Tom Thomson
Mr J B and Mrs M B Watson
Mr and Mrs D Weetman
Mrs Wigglesworth
Mr and Mrs Zuckert

Sonata

Ms S Ace
Mr K Allen
Mrs P Anderson
Ms D Baines
Mr O Balfour
Mr N Barton
Dr A D Beattie
Mrs H Benzie
Mr R Billingham
Dr and Mrs Blake
Lord and Lady Borthwick
Rev P Boylan
John Bradshaw and Shiona Mackie
Mr and Mrs Bryan
Lady J Bute
Miss S M Carlyon
Mr J Claxon
Lady Coulsfield
Adam and Lesley Cumming
Ms K Cunningham
Mr F Dalziel and Mrs S Walsh
Dr J K and Mrs E E Davidson
Mr and Mrs K B Dietz
Mrs C Donald
Jane Donald and Lee Knifton
Ms P Dow
Mrs P du Feu
Mr John Duffy
Mr and Mrs M Dunbar
Mr R M Duncan
Brigadier and Mrs C C Dunphie
Mrs E Egan
Mr R Ellis
Miss L Emslie



Mr R B Erskine
 Dr E Evans
 Mr D Fraser
 Mr D and Mrs A Fraser
 Mr D Frew
 Ms J Gardner
 Dr P and Dr K Gaskell
 Mr W G Geddes
 Mrs M Gibson
 Mr D Gibson
 Mrs M Gillan
 Mr R M Godfrey
 Dr J A Graham and Mrs H M Graham
 Professor and Mrs A R Grieve
 Mr and Mrs G Y Haig
 Lord and Lady Hamilton
 Dr P J Harper
 Dr N Harrison
 Mr and Mrs R J Hart
 Mr D Hartman
 Ms V Harvey
 P Hayes
 Dr and Mrs P Heywood
 Bobby and Rhona Hogg
 Mr R Horne
 Mr and Mrs F Howell
 Mr A Hunter
 Mrs A S Hunter
 Professor R N Ibbett
 Ms J Incecik
 Mr A Kilpatrick
 Professor and Mrs E W Laing
 Mr J P Lawson
 Mr and Mrs J Lawson
 G E Lewis
 Mr R M Love
 Dr D A Lunt
 Mrs Lesley P Lyon
 Mr and Mrs R MacCormick
 Mr D MacDonald
 Mr and Mrs MacGillivray
 Lady Lucinda L Mackay
 Dr A K and Mrs J C Martin
 Mr and Mrs J Martin
 Mr and Mrs D H Marwick
 Ms S McArthur
 Mr G McCormack
 Mrs L McCormick

Mrs M McDonald
 Mr M McGarvie
 Mrs C McGowan-Smyth
 Dr Colin McHardy
 Dr A H McKee
 Mr Patrick McKeever
 Mr G McKeown
 Ms H L McLaren
 Mrs E McLean
 Professor Mead
 Mr and Mrs B Mellon
 Mr G Millar
 Mrs P Molyneaux
 Mr R Morley
 Mr B and Mrs C Nelson
 Mr and Mrs K O'Hare
 Professor Stephen Osborne and
 Frank Osborne
 Mr and Mrs K Osborne
 Dr G Osbourne
 Mr R Parry
 Misses J and M Penman
 Mr I Percival
 Dr M Porteous
 Mr J W Pottinger
 Miss J A Raiker
 Mr W Ramage
 Mr M Rattray
 Ms F Reith
 Mrs D A Riley
 Dr and Mrs D Robb
 Mrs E Robertson
 Mr I Robertson
 Mr H and Mrs J Robson
 Ms A Robson
 Mrs E K Ross
 F Scott
 Mrs S Scott
 Mrs J Shanks
 Mr J A Shipley
 Dr M J and Mrs J A Shirreffs
 Dr Colin and Mrs Kathleen Sinclair
 Mr M J Smith
 Mrs E Smith
 Mr M A Snider
 Dr and Mrs B Stack
 Mrs Lorna Statham
 Mrs T Stevenson

Rev N and Mr R Stewart
 Mrs R F Stewart
 Mr and Mrs Struthers
 Mr and Mrs B Tait
 Dr and Mrs T Thomson
 Mr C Turnbull
 Dr S Tweedie
 Dr Morag Ward
 Mr W Watters
 Dr and Mrs T Weakley
 Mrs V Wells
 Mr G West
 Miss M Whitelaw
 Dr and Mrs D T Williams
 Mr D Woolgar
 Mr R Young

Thank you to all our members
 of the Circle, including
 those who wish to remain
 anonymous. Every one of you
 makes a real difference.



A BIG THANK YOU TO OUR SUPPORTERS

FUNDERS



Scottish Government
Riaghaltas na h-Alba
gov.scot



leisure & culture
DUNDEE



glasgow
unesco
city of music

eis
The Educational
Institute of Scotland



Scottish Government
Riaghaltas na h-Alba
gov.scot

TIME TO
SHINE



PRS
Foundation



Bòrd na
Gàidhlig

CORPORATE SUPPORTERS

ANTA
made in Scotland since 1984



Victor & Carina
CONTINI
EDINBURGH
WWW.CONTINI.COM

DINE

Gallagher
Insurance | Risk Management | Consulting



Hampden & Co.
BANKERS

INSTITUT
FRANÇAIS
ÉCOSSE



Investec

isio.



PRESTONFIELD
PRESTONFIELD HOUSE EDINBURGH

Resource telecom group

VALVONA & CROLLA
Caffè Bar & Ristorante
valvonacrolla.com

PRINCIPAL MEDIA PARTNER

CLASSIC *fm*

PRINCIPAL TRANSPORT PARTNER



BROADCAST PARTNER



CHARITY PARTNER

Trees for Life

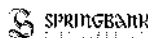
PARTNERS

Glasgow Chamber of Commerce • Institute of Directors • Scots Magazine
The Scottish Council for Development & Industry • Smart Graphics

PROJECT PARTNERS

Abertay University • Alzheimer Scotland • Balhousie Care Group • Children's Classic Concerts • Children's Hospices Across Scotland
Council of Nordic Composers • Dundee University • Edinburgh International Film Festival • Gig Buddies
Glasgow Association for Mental Health (GAMH) • Glasgow Life • Goethe-Institut • Horsecross Arts • National Youth Orchestras of Scotland
Prescribe Culture (University of Edinburgh) • Royal Conservatoire of Scotland • Scottish Book Trust • Starcatchers
Tayside Healthcare Arts Trust • Usher Hall • Visible Fictions • Young Scot

CHAIR SPONSORS



If you would like more information about sponsorships, corporate partnerships or fundraising events with the RSNO, please contact Jenny McNeely, Head of Individual Giving and Partnerships, at jenny.mcneely@rsno.org.uk

ROYAL SCOTTISH NATIONAL ORCHESTRA

PATRON

Her Majesty The Queen

RSNO BOARD OF DIRECTORS

Elected Directors

Dame Susan Bruce DBE

CHAIR

John Heasley

HONORARY TREASURER

Hugh Bruce-Watt

Kat Heathcote

Linda Holden

Neil McLennan

Costa Pilavachi

David Robinson

Gurjit Singh Lalli

Jane Wood

Player Directors

Helen Brew

David Hubbard

Dávur Juul Magnussen

Sophie Lang

Paul Philbert

Lorna Rough

Nominated Directors

Clr Frank Docherty

GLASGOW CITY COUNCIL

Clr Lesley Marion Cameron

THE CITY OF EDINBURGH COUNCIL

Company Secretary

Gordon Murray

RSNO COUNCIL

Baroness Ramsay of Cartvale

CHAIR

Ms Ruth Wishart

CHIEF EXECUTIVE

Alistair Mackie

Nicola Shephard

EXECUTIVE ASSISTANT

CONCERTS

Ingrid Bols

PLANNING OFFICER

Michael Cameron

DRIVER AND DEPUTY STAGE MANAGER

Lauren Hamilton

LIBRARY ASSISTANT

Emma Hunter

DEPUTY ORCHESTRA MANAGER

Ewen McKay

HEAD OF ORCHESTRA MANAGEMENT

Richard Payne

LIBRARIAN

Tammo Schuelke

ARTISTIC PLANNING MANAGER

Brodie Smith

CONCERTS ADMINISTRATOR

Craig Swindells

STAGE AND PRODUCTION MANAGER

Christine Walker

CHORUS MANAGER

LEARNING AND ENGAGEMENT

Andrew Stevenson

DIRECTOR OF LEARNING AND ENGAGEMENT

Brianna Berman

PROJECT ASSISTANT

Samantha Campbell

HEAD OF LEARNING AND ENGAGEMENT

Rosie Kenneally

LEARNING AND ENGAGEMENT OFFICER

(MATERNITY LEAVE)

Rachel Naylor

LEARNING AND ENGAGEMENT OFFICER

(MATERNITY COVER)

EXTERNAL RELATIONS

Dr Jane Donald

DIRECTOR OF EXTERNAL RELATIONS

Lisa Ballantyne

EXTERNAL RELATIONS OFFICER

Ian Brooke

PROGRAMMES EDITOR

Jessica Cowley

MARKETING MANAGER

Carol Fleming

HEAD OF MARKETING

Constance Fraser

COMMUNICATIONS AND MARKETING OFFICER

Alice Gibson

EXTERNAL RELATIONS ADMINISTRATOR

Torran McEwan

INDIVIDUAL GIVING & PARTNERSHIPS
ADMINISTRATOR

Jenny McNeely

HEAD OF INDIVIDUAL GIVING AND
PARTNERSHIPS

Ajda Milne

HEAD OF TRUSTS AND PROJECTS

James Montgomery

DIGITAL CONTENT PRODUCER

Graham Ramage

GRAPHICS AND NEW MEDIA DESIGNER

Naomi Stewart

TRUSTS AND PROJECTS COORDINATOR

Sam Stone

INFORMATION SERVICES MANAGER

FINANCE AND CORPORATE SERVICES

Angela Moreland

CHIEF OPERATING OFFICER

Ted Howie

FACILITIES COORDINATOR

Lorimer Macandrew

VIDEO PRODUCER

Sam McErlean

SOUND ENGINEERING INTERN

Irene McPhail

ACCOUNTS AND PAYROLL ASSISTANT

Calum Mitchell

VIDEO PRODUCTION INTERN

Hedd Morfett-Jones

DIGITAL MANAGER

Susan Rennie

FINANCE MANAGER

Abby Trainor

ADMINISTRATOR

Jade Wilson

FINANCE ASSISTANT

Royal Scottish National Orchestra

19 Killermont Street

Glasgow G2 3NX

T: +44 (0)141 226 3868

W: rsno.org.uk

Scottish Company No. 27809

Scottish Charity No. SC010702



[/royalscottishnationalorchestra](https://www.facebook.com/royalscottishnationalorchestra)



[@RSNO](https://twitter.com/RSNO)



[@rsnoofficial](https://www.instagram.com/rsnoofficial)



[Youtube.com/thersno](https://www.youtube.com/thersno)

The RSNO is one of Scotland's
National Performing Companies,
supported by the
Scottish Government.



Scottish Government
Riaghaltas na h-Alba
gov.scot

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Play *your* Part *appeal*

**Help us return to the stage and bring support and
inspiration to those who need it most**

Your donation will ensure we can continue our vital work in the community
and provide a lifetime of musical inspiration



£50

could help support
our return to live
performance in
2022



£100

could help us
provide more Digital
Care Packages to
Scottish care homes
and hospices



£500

could help us
continue to provide
vital creative
opportunities for
young musicians



£1000

could help us to
bring inspiring live
performances to
children across
Scotland

Donate now at rsno.org.uk/playyourpart